

**STRICTLY  
AD LIB**

**by THE SQUARE**

Bobby Byrne, recently released from the army, is now rehearsing a band, and if plans go along smoothly he may follow Randy Brooks into the Roseland ballroom in New York. He intends to use some of the boys from his Eagle Pass army ork . . . Boyd Raeburn's band is rumored to be disbanded on the west coast, temporarily, with later reorganization scheduled. Tenorman Frankie Socolow is set for Casa Loma, it's said.

Oliver Buford took the place of J. C. Heard at the tubs with Cab Calloway . . . Speaking of drummers, Ray McKinley will holiday for two months following his coming army release before starting to build his band . . . And another skin beater, Jimmy Crawford of the old Jimmie Lunceford ork, will be out of service by the time you read this.

Joe Marsala and his septet, featuring the Mrs. (Adele Girard, harpist) will open November 7 at the Hotel Dixie in Manhattan and will air thrice weekly over Mutual . . . Freddy Nagel, who has been leading the 84th A.G.F. band at Fort Bliss, is shedding the khaki, will rush to Beverly Hills to welcome the second addition to his family, then will build a new ork.

Tiny Hill, who is said to be shelving his ork to become the "biggest" executive in the record biz, is having a union squabble over commissions with the office which has booked him for five years . . . Joe Haymes, arranger and leader, who used to build combos for other leaders to steal, is being coaxed back into the dance field by GAC.

Bob Varney, who left Stan Kenton to take up F.B.I. work, changed his mind and will beat the skins for Glen Gray . . . Jimmy McHugh, who really writes those songs, gets a fine publicity break in the November issue of *Coronet* . . . Anita Boyer, the thrush, joins Harry James in San Diego on November 9, succeeding Kitty Kallen . . . Dave Ackerson of Minneapolis, who played a glockenspiel in the army, is accompanist for singer Louise Carroll.

Ben Pollack has signed Boyd Raeburn for his Jewel disc label . . . Blanche Coleman writes from London to chide *Sax* for calling her all-beautiful all-girl orchestra an all-male band! Sorry, Blanche . . . Pat Flowers, the pianist and singer who is following the footsteps of the late Fats Waller, concert tours 60 cities this month with the Deep River Boys, booked by Ed Kirkeby.

Jack Egan has his lieutenant's stripes now in the coast guard . . . It was another boy for Allen Best of Stevens Music . . . Bill Schallen, who used to tram for Alvino Rey, slated to join Tommy Dorsey.

## BLUE NOTES

By ROD REED

Down Beat's annual all star election is on and C.O.P. campaign managers are watching to see how many piano chair votes go to that famed 88-man, Harry (The Hipster) Truman.

To show his displeasure at a radio station deal, Petrillo pulled the Carnation Milk orchestra off the air. Obviously Jimmy is not one of the contented cows.

Getting into hotels is still a big problem for traveling bands. All room clerks have as their theme song that oldie entitled, *Out of Space*.

Icky Vicki thinks that ruling keeping Hazel out of a D.A.R. hall was the historic Dread Scott decision.

Joe Louis has teamed up with Luis Russell's band for a tour. After hearing about Jimmy & Tommy, Cab & Claude, Muggsy & Lennie, etc., he probably figured music is the ideal racket for ambitious fighters who need tune-up bouts.

# DOWN BEAT

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## King Sisters Show How to Win Contract



Los Angeles—The King Sisters, who combine an unusual amount of pulchritude with their vocal abilities, exhibit in this little pic strip just how they cajoled (and successfully!) Ozzie Nelson into putting them on his Sunday evening radio show.

If at first they don't succeed, try again, seems to be the King Sisters motto. After talking it

sey now that he's out of uniform . . . SPAR Hellen Presley, who decorated the *Beat* cover on July 1, has her own radio show on Mutual out of Baltimore.

Neal Hefti and Frances Wayne, both of the Herman Herd, will make that altar trek in Boston, which is the home town of the bride . . . The Ray Bauduc band quit the road in Sioux Falls, S. D., and went back to the west coast to re-organize . . . All of the George Paxton boys but Johnny Bond, Andy Ackers, Verne Whitney and Bill Forman rebelled in Tennessee . . . Jimmie Lunceford signed an exclusive long term contract with the William Morris Agency, effective January 1, 1946.

## Buddy Rich Is Out of TD Ork

New York—Buddy Rich left the Tommy Dorsey band last month, supposedly due to illness. Buddy denied reports that he would not return to the band, stating that if and when he did return it would be for only an indefinite period. Alvin Stoller, on notice with Spivak, filled in for Rich; will probably replace him if and when.

Sunday, Oct. 21 was occasion of TD's 10th anniversary as a band leader. Gene Krupa was host, with a packed house at the 400 Restaurant. Several name entertainers and band leaders were present, as was Tommy's mother.

## Colorful Jazz Men Solo At Condon Concert

New York—Second in the fifth series of Eddie Condon jazz concerts will be held at Town Hall Saturday (3). Features of the first concert were Bud Freeman and the blues singing of Freddie Moore.

Lineup for the second date includes Bill Davison, Freddie Moore, Gene Schroeder, Muggsy Spanier, Joe Marsala, Lou McGarrity, Sid Weiss, Bob Casey, George Wettling, James P. Johnson and Sammy Price.

## Artie Shaw Marries

Los Angeles—Artie Shaw, surprising no one this time, married Ava Gardner, Mickey Rooney's ex-wife, in Beverly Hills on evening of Oct. 17.

Shaw is 35, his new wife 21. It's his third marriage, her second.

## Auld Musicraft Pact

New York—Musicraft, continuing to add to its stable of artists, including Fletcher Henderson, Stuff Smith and others, recently signed Georgie Auld to a recording contract.



over quite seriously, and by seriously, we aren't referring to the play suits, and evidently getting nowhere, they try another tact—persuasion, feminine style.



Mission completed successfully is undoubtedly the story told by the right-hand pic. And Mr. Nelson is none other than a willing victim, it seems. The chicks are happy over a contract that's all but in the bag.

## There Is Plenty In A Name, Mr. Cool Finds

New York—News that Harry Cool had the whammy put on him by a potential ciggy sponsor, because his handle would sell more smokes for another brand, is a reminder that certain monickers are a handicap to talent. Those with long memories recall the time Joey Nash was thrown out of a Studebaker show, for obvious reasons.

It gives rise to all sorts of possibilities. Gene Krupa might conceivably be sponsored by a cough syrup outfit, on the strength of his name, but for the same reason he might also be turned down.

Certainly Hal Winters would never be bankrolled by a firm manufacturing summer dresses only. And what chance would Emil Coleman have with a sponsor who wanted to sell oil-heating apparatus. Johnny Long isn't likely to work for a firm selling men's shorts, and as this is written, Senator Ford had practically given up hope of ever being sponsored by Chevrolet.

Ad infinitum.

## Cootie Follows Duke Into Zanzibar Dec. 4

New York—Cootie Williams, currently playing one nighters, will follow his former boss, Duke Ellington, into Zanzibar on Broadway December 4. Ella Fitzgerald and the Ink Spots, who played a series of theater dates with the trumpeter-maestro, will also open with the new show at the Zanzibar on that date.

## All News That's Hip to Print

New York—Loud and lasting cheers, but definitely of the northern Bronx variety, greeted the review a staid old morning newspaper ran of Eddie Condon's jazz concert at Town Hall.

The proletariat was amazed that the sheet carried the item at all, but was downright shocked that so many barneys could appear in a single paragraph.

Among other things, Lou McGarity was called a tenor saxophonist—and just wait till Sidney Bechet learns that Sydney Beecher sat in on the concert. Muggsy Spanier was tabbed a blues trumpeter, which his cornet isn't going to like, either.

Townpeople are awaiting eagerly a review on *Barney Goodman*.

## Kenton Shoots Works On Coast

Los Angeles—Stan Kenton, coast pride who opened October 30 for his third engagement at the Palladium here, is "shooting the works" to bring back home the greatest band of his career.

To this end the pianist-arranger has acquired several top sidemen. He also requested the Palladium management to give heavy billing to them in all publicity and advertising.

Tenorman Vido Musso, an L.A. boy, is one of the more recent additions, lines up with such other Kenton stars as Ray Wetzel, trumpet and vocals (who has been using a slide trumpet at times); Buddy Childers, trumpet; Ralph Collier, drums; Boots Mussilli, alto; Eddie Safranski, bass; Jimmy Simms, trombone; and singer Gene Howard.

June Christy, new singer causing lots of comment, will be making her first coast appearance.

Palladium, believing Kenton a hot b.o. attraction now, opened an extensive newspaper and advertising campaign more than two weeks in advance of the opening.

## Carle Opening Night Delayed, Kenton Holds

New York—Unusual twist for hotel openings occurred when Frankie Carle was unable to open at the Pennsylvania hotel here Monday, October 15, holding Stan Kenton over for a total of five weeks and one night. Kenton played the extra Monday and took off from LaGuardia Field Tuesday morning, with Carle opening Tuesday night.

## Kitty Kallen Goes East As A Single

Los Angeles—Kitty Kallen leaves Harry James ork week-end of Nov 11th to head east for a series of night club and theater dates. Pert singer has signed with Eddie Traubner, who set deal through GAC.

## Woody Enters Concert Field Next Spring

Chicago—The Woody Herman Herd, currently on the gravy train with a new radio commercial and several "hot" recordings, will enter the concert field early next year to a degree that no other band has attempted, with the possible exception of Duke Ellington. Plan is to set the band on a series of cross-country concerts, with the possibility of doubling dance dates on following nights. Though bookings are not yet set, special music is already being scored for concert presentation.

The leader believes concert bookings will prove a lucrative addition to the band's income, at the same time be the best medium of presenting his band's unusual and distinctively creative big-band jazz. Undoubtedly another of the main motivations is that the concerts will enable the band—already the most uncommercial of ofay bands—to get away with as little commercial stuff as possible.

### Stravinsky Writes One

First Herman concert will probably be at Carnegie Hall, shortly after their Paramount theater run. First tour will include major cities throughout the country, later tours (depending on initial success of the plan) will include several smaller cities.

Feature of the Carnegie concert will be a specially written *Ebony Concerto*, by Igor Stravinsky, noted Russian composer now residing in Hollywood. Stravinsky is presenting the three-part, eight minute concerto to Woody as a gift. (The composer had just recently scored a ballet for Billy Rose's show for \$15,000). Regular instrumentation will be used, augmented with a harp, French horns and bassoon for special parts. Also in preparation is an unusual composition by Ralph Burns, brilliant young Herman arranger, who is working on a *Concerto for Guitar and Piano*.

### On Air 26 Weeks

Combining of concert work with the more usual types of bookings will ease the strain of not only producing commercial music for the general public, but of continual one-nighters and theater bookings. And with the potentialities musically possible with the concerts, star sidemen in the band have definitely spiked recurrent rumors of an imminent breakup of the band.

Herman opens at the 400 Restaurant late this month, follows with ten or twelve weeks at the Paramount. The current Wild-root Saturday night airer has been inked for 26 weeks, features only the band and its music.

## Billie Rogers To Leave Wald Ork

New York—Billie Rogers, featured with Jerry Wald at the Roseland, plans to leave him at the conclusion of the engagement (Nov. 5). The girl with the horn signed on with Wald a year ago after her own band broke up for the usual reasons—lack of backing and lack of booking. Billie is married to Jack Archer, booker for Frederick Brothers, and intends to remain in New York with him.

## Cincy Beauty On the Cover

Gorgeous Andree Warner, a native of Cincinnati, is our curvaceous cover subject this issue. Andree is singing currently at the El Chico club in Miami, Florida. She recently made a USO tour of American service camps as mistress of ceremonies and singer with the Sally Rand unit. Never learned to wield Sally's fans though, darn it!



## Sixth Ave. Still Same Despite It's New Name

New York—It isn't going to matter much if you skip this item, but we hereby point out that someone *had* to do it. Write a march, we mean, which would be a musical compliment to the "Avenue of the Americas"—by which high-blown title you're supposed to call Sixth Avenue now that Fiorello, the Tiny Blossom, has made it legal.

They got Don Bestor to write the thing. We have no critical comment to make on it from the musical standpoint, beyond saying that Donald played it (Oct. 20) during the ceremonies marking the change of the street's name.

Be that as it may, the piece was written, and it was played. Just as the procession swung by the offices of Local 802, which face the Avenue, it was observed that Fiorello's lips were pursed in a whistle, and he was murdering long passages of the melody.

In the windows of 802, two at-liberty musicians glomming the fandango were overheard in conversation.

"Look!" observed one of them, "a parade!"

"Sure," said the other, "it's a ceremony. They just changed the name to Avenue of the Americas."

"Avenue of the — why, that stinks!"

"Of course," was the reply, "but why do you think so?"

The musician looked crestfallen.

"I just composed a number," he said. "The publisher didn't like the music, but he said he might consider buying the name from me. And the name—" he ended sorrowfully, "—was Sixth Avenue Serenade!"

What we mean is—nobody likes the change.

## Milwaukee Ball Spots Fine Jive

Milwaukee, Wis.—The Pink Pig's annual "Ball" was just that. Free Manhattan's and solid music were served from six 'till curfew. Music was by Ammons and Johnson, current headliners, who did some fine non-boogie as well as eight-beat work and the Eddie Alderson combo, regular house group, with Carlus Faulkner and Henry Morris blowing wild sax.

Last hour and a half was taken over by Leonard Gay and his eight-piece group who did the best stuff of the night. Saxs with leader Gay and Bobby Burdette on tenor and Gene Bradshaw on alto did particularly fine work on tram-man Lincoln Stokes' arrangements of Ellington's *Cottontail* and *A Train*.

—hay

## Dorsey Wants Quartet

Los Angeles—Jimmy Dorsey was said to be dickering for vocal quartet now in radio work here. Members are Dick Seamon and Dick Wilder, formerly with the old "Starduster," and the McGay Sisters, Jerry and Jane.

## Duke and Louis Still Friends



New York—Happy to call it quits after their prolonged hassle over billing rights in the Zanzibar show, Bill Robinson gets Duke Ellington and Louis Jordan together to shake hands on the Zanzibar stage opening night. The squabble, which proved little more than a good publicity stunt, ended with everyone quite happy and the club enjoying capacity audiences.

## Herb Caen Back



San Francisco—Capt. Herb Caen, AAF, just back in San Francisco from Paris, shows Del Courtney how he won acclaim in the French capital as "zee great American Artiste". Del, who packs 'em in nightly at the Rose Room of the Palace hotel here, takes it all with a broad grin—knowing full well Caen, well known columnist and authority on jazz, can't blow a toot.

## Art Tatum Begins Concert Tour

Chicago—Art Tatum will showcase his pianistic genius on a concert tour of key midwestern cities beginning later this month. Tour will be under the promotional banner of William Randle, Detroit radio announcer, who has long mulled the idea of syndicating a jazz concert chain throughout the midwest.

First concert will be at the Orchestra hall here on Nov. 12. Other dates set are for Detroit, at the Institute of Arts on Nov. 16 and at the Municipal auditorium in Cleveland on Nov. 18. Tickets for all concerts will scale from \$1.20 to \$3.60.

December dates will include concerts in Flint and Ann Arbor, Michigan; Madison, Wisconsin; Indianapolis and Cincinnati.

## Ruth Gaylor Remains With Mac For Tour

New York—Ruth Gaylor, chirp with Hal McIntyre, stayed with band after giving notice when she learned her husband wouldn't be released from service for a while.

Before leaving on a theater and one-nighter tour, bassist Bill Halfacre was added to the rhythm section as a replacement for Eddie Safranski, and Paul Cohen, former Artie Shaw trumpeter, to the brass section.



Before he left for his European tour Shep Fields purchased a new khaki USO uniform. The fancy bit of drapery was correct in every sartorial detail. Arriving overseas, Shep immediately donned the suit and stepped out onto a street crowded with hard-bitten, front-line soldiers. A tremendous guffaw went up as he was spotted. He beat a hasty retreat, hid the fancy threads, and climbed into a set of issue OD's.

He hasn't worn it since.

## 400 Club 1-Nite Scale Clarified

New York—Bookings of semi-name outfits into the 400 Restaurant for one-nighters on the Monday off-nights continues with a readjustment of scale for the club. Union nixed deal of traveling bands playing spot at a pro rata scale, ruling club had to pay single engagement scale for all non-802 bands, instead of the smaller figure.

For all 802 manned orks, scale will amount to about \$14 for the seven-hour job, the pro rata scale. Other figure will about double the moola. First bands into the spot on the Tommy Dorsey off night—Lee Castle, Johnny Morris and Georgie Auld—shifted their personnel around to include all 802 men.

Union ruling threw a big scare into bookers, who were afraid that traveling bands had been nixed, thus lousing up the lucrative one-nighter booking.

## Johnson Jazz Concert Features Orig Scores

New York—James P. Johnson, whose only jazz concert at Carnegie Hall last year wound up in something of a musical mixup when too many artists were on the slate, got off his opening concert this year more smoothly. Program included some of his own compositions, and some rarely heard music of his protege, the late Fats Waller. Also on the program was some Gershwin, with whom Johnson made piano rolls for the Aeolian Company. Sitting in were George Wettling and Bud Freeman, among others.

## Ten Years Ago This Month

November, 1935

Controversy between English bandleader Jack Hylton, who had been charged with closing England to American bands and who then was trying to enter the U.S. with his own band, and American bandleaders was at its height.

Jerry Shelton was the accordionist with Shep Fields' band at the Palmer House, Chicago.... Clyde Lucas, at the New Yorker, nabbed a fine radio commersh.... Frank Dailey was building both his band and his new Meadowbrook Country Club into name attractions.

The Pickens Sisters were on NBC, while the Boswells switched from the Brunswick label to Decca.... Louis Armstrong returned to Decca wax.... Chi song pluggers were banned because of bad conduct from several clubs and dance halls.

The coltish crowd were knocking themselves out gaping at TD's Edythe Wright.... Onyx club was in a continual panic with the insane antics of Riley and Farley.

## Goodman Ceases Fire As Rebels Disperse

By WILLIE WEED

Down Beat Benny Goodman Editor

New York—A couple of weeks have elapsed now without even a rumor that Benny Goodman had crossed swords, epithets, or even purposes with any of his minions. This is something of a surprise when it is recalled that within very recent memory Benjamin was the subject of several juicy little items which dealt with the insubordination in his ranks. Of course, Benny was on the road and out of our line of direct vision, for a time. But at present all is strangely quiet on the Goodman front.

No longer ago than several days the following stories were prevalent:

(a) Trummie Young had waxed very, very wroth indeed at Benny during the engagement at Steel Pier, Atlantic City and had offered to throw him right into the drink. (This, a spokesman said, was not only untrue but downright unkind to parties both of the first and second part. Trummie ducked a rehearsal, and then showed up late for work. Whereupon a few gentle words were exchanged and BG put the sack on him. There was, the spokesman swore, no invitation to go swimming. Could be.)

(b) Benny Goodman was going to sue Slam Stewart. (This, it is avowed, was nothing but more heated ozone. Benny wasn't going to sue, ain't going to now. Slam was billed as a feature and failed to show up in Canada for a date. While Canada was clamoring for the Slammer, he was sitting in with a group on Fifty-Two street. Benny was annoyed. He gave Slam two weeks notice. Slam failed to show a few times while on notice. BG decided to pay him off and lose him.)

(c) Morey Feld was taking a stroll from the outfit. (No, no, no, says Goodman's representative. There has been a little bad plasma between Benny and Morey, but everything is Jake (sic!) now.)

## Herbie Fields Eyes New Band

New York—Herbie Fields, one of the most versatile musicians in the biz, has taken on role of featured male singer with Lionel Hampton's crew. Fields, who sang a little jump stuff with his own band, started doing ballads during Hamp's Chi Sherman hotel date.

Field's plans for his own new band are starting to jell, with Lionel's blessing. Herbie figures February will see him fronting again. He will use three men from his old Fort Dix crew, also several men from his first civilian band, now with name bands—Harry James, etc.—who are anxious to rejoin him.

Joe Glaser will probably book.

## Cleveland Nitery Inks Several Name Bands

Cleveland—Norman Khoury, who has had a sensational meteoric rise as head of an impressive chain of niteries here, inaugurates a name band policy at his Showboat, west side spot which has long been a white elephant. Shep Fields is first crew set by local MCA office, opening Oct. 29 at a nice \$5,000 per. Bob Chester and Sammy Kaye are inked for two-week runs later.

## Murphy's Pose For 'Cheesecake'



New York—The Murphy Sisters, Dorothy, Muriel and Marjorie show off their pretty legs in the above cheesecake shot and show off their pipes on their own daily program "Music Room" over WEA. They recently were signed as recording artists by RCA Victor. The tuneless threesome who have been singing professionally for only three years made their bigtime debut two seasons ago at Chicago's Chez Paree.



## 52 St. Jumps As Top Jazz Names Return Home

New York—Highlight on 52nd street is Charlie Parker and his combo, which opened last month at the Spotlite club. Parker's great alto, complemented by drummer Stan Levy, Sir Charles on piano, bassist Leonard Gaskin, tenorman Dexter Gordon and Miles Davis on trumpet, cannot be outranked by the many other outstanding attractions on the street. The Buster Bailey Trio (William Smith, bass; Hank Jones, piano; Buster Bailey, clarinet) and singer Billy Daniels, accompanied by pianist Kenny Wyatt, alternate with Parker at the Spotlite.

Tonight (1) is opening night at the Three Deuces for alto-man Johnny Bothwell and his new outfit. Bothwell, plus the remainder of his group of fine musicians, should be a solid click at the Deuces, where Don Byas just completed a long and successful run. Slam Stewart, with Erroll Garner on piano and Hal West on drums, continues at the Deuces. Stewart, who is now being personally managed by Sammy Kaye (not the band leader), owner of the Three Deuces, will take time off intermittently to make radio and concert appearances and will later take his trio on a theater tour.

Billie Holiday's return to the Downbeat club October 30, after several weeks' absence, was awaited with much anticipation. Art Tatum, tenorman Teddy McRae and his little band, featuring Tiny Grimes on guitar, and the Lou Mel Morgan Trio closed the previous night, completing 12 weeks, with Sid Catlett and his six-piece combo, and the Al Casey Trio opening with Miss Holiday. The Holiday-Catlett-Casey lineup means SRO at the Downbeat for the weeks to follow.

Last, but not least, the Onyx club is presenting the Ben Webster Quartet, Earl Bostic (former Hampton altoist) and his five-man group, plus vocalist Sara Vaughn. Webster and Bostic will close November 14 and the Red Allen-J. C. Higginbotham band will open November 15, alternating with another group not yet signed at press time. Sara Vaughn, a must for anyone's vocal taste, will continue at the Onyx.

—eve

Down Beat covers the music news from coast to coast.

### SITTIN' IN



#### EX-BAND-SION

Those maestros are in clover  
Who've burned like fire  
For an all-WAC choir  
For French horns, strings  
And harps and things—  
The war is really over!

—ghp

HEADQUARTERS FOR  
THE FINEST OBOE  
and  
BASSOON  
REEDS

Selmer  
ELKHART, INDIANA



## Should Stick To Singing



New York—Bent on mastering the trumpet, Mary Lou, Lloyd La Brie's pretty chirp, blows hard. The result obviously does not please the boss who thinks Mary should stick to her singing. The pair recently played the Glen Island Casino.

## Dixieland To Boston

Boston—Brad Gowans, Max Kaminsky and Pee-wee Russell,

with a rhythm section of Boston musicians, have banded together to bring Dixieland to the land of the bean and the cod.

## School For Pop Music Planned By Frontmen

New York—Having for some time toyed with the idea of a school teaching only modern music, with ranking front and sidemen doing the teaching, Shep Fields vows that as of right now he's gone beyond the think stage and is doing something concrete about it.

Surrounding himself with many leading exponents of modern popular music who feel similarly the need for such a school—among them fellow-maestri Les Brown, Chuck Foster, Hal McIntyre, Tony Pastor, Charlie Spivak and David Terry—Fields in late October began negotiations for the leasing of a midtown building to house the school and a further meeting of the sponsors was planned for this week (Nov. 1).

School will be tabbed American Institute of Popular Music. Along the general lines of Julliard and

Curtis Institutes, plans call for the teaching of the fundamentals of pop music—instrumentation, harmony, composing, conducting, arrangement, vocals, etc. Enrollment would be open to those planning on professional modern musical careers, with special courses for those already established in the field.

New York—Charlie Mitchell, former contact man for Williamson Music, has turned his talents to vocalizing and will soon record for Signature records.

For the Heights of...  
Musical  
Perfection



BUESCHER  
True Tone  
400's

MADE BY MASTERS • PLAYED BY ARTISTS



## Bothwell May Succeed Where Another Failed

Chicago—Talk that Johnny Bothwell is seriously toying with the idea of a record date with a large string group, featuring his alto sax, brings to mind of many local musicians the wonderful band of the same type that tenorman Emmett Carle had in rehearsal here a few months ago. Though that band never went beyond the rehearsal stage, altoist Bothwell might do well to investigate the story of the Carle band and its advanced, brilliant arrangements.

Since its rehearsal days last spring the Carle crew has become a favorite topic of conversation here. Undoubtedly one of the reasons for the amazing sustained interest has been the arrangements that Lennie Tristano, blind piano genius, penned for the band. Lennie's scoring for strings was something no other band has equaled, and was years ahead of current bands.

### Leader Became Discouraged

The local crew never really had a chance to prove itself com-

mercially, nor, for that matter, musically. Carle became discouraged at early setbacks, the indifference and lack of understanding of booking offices, and left town suddenly.

Tristano, long a musician's favorite here, wrote only a handful of arrangements for the band. There are only a few test recordings scattered about, which are at best but a half-way proof of the brilliance and depth that the band possessed.

### Bothwell Should Investigate

Bothwell, or any other musician of taste and foresight, would do well to find what Emmett Carle and Lennie Tristano had attempted with their ill-fated band. More than that, Carle

should realize his impatience with things beyond his control ruined what could well have become one of the few new, progressive ideas contributed to a music that sorely needs such inspirations. —don

## Buddy Into Apollo

New York—Buddy Johnson and his orchestra will complete a two-month run at the Savoy Ballroom November 14 and open the November 15 week at the Apollo theater. Luis Russell and his orchestra begin an engagement at the Savoy November 15.

## In Chi Concert



Chicago — The sensuously beautiful and pianistically talented Hazel Scott will play another of her brilliant concerts at Orchestra Hall for Chicagoans on Sunday afternoon, November 11. Hazel will feature several classical selections as well as her famous boogie and blues.

## Prodigy Proves Boogie Find

Detroit—A six-year old Negro schoolboy, Frank "Sugar Child" Robinson, didn't win the recent Frankie Carle boogie piano contest held during a recent week at the Michigan theater, but he certainly walked off with all other honors.

"Sugar Child", too young to enter the regular contest, went on anyway, after Carle had heard the kid play. He stopped the show cold. The young prodigy seems to take to most things as easily as he takes to music; at one and a half years of age he was doing mathematical problems, at three he could read. The kid, as an aftermath of appearance, was signed to a movie contract.

## Six-Day Week For A. C. Winter

Atlantic City—Local union has inaugurated a six-day week for musicians. Ruling will last for the winter with Tuesdays off. Holiday will be lifted during the summer when the resort season is in full swing.

Joe Stern's band has been inked for the winter at the Brighton hotel. Spot has been dark for cold season in the past but Stern clicked solidly with crowds this summer and is still drawing for the management. On the other hand, Irwin Wolf is giving his 500 club a rest for the first winter in years. This sends Johnny Arthurs and crew back to Philly.

## At Meadowbrook

New York—Tommy Tucker and his orchestra replace Tony Pastor at the Meadowbrook in Cedar Grove, N. J. November 9 for two weeks.

## CHICAGO BAND BRIEFS

Louis Prima has ensconced himself and his band at the College Inn and business has kept at a merry pace. Too discriminating music lovers take themselves elsewhere to dig whatever jazz there is to be found. Prima continues until Gene Krupa moves onto the bandstand Nov. 16, for what promises to be a musically interesting four-week stay.

One of the real booking surprises of the year is Jess Stacy's forthcoming two week stint at the Inn, following the Krupa band. The pianist opens Dec. 14, winds up on New Year's Eve. Jess' new band—currently at the Band Box—has been giving a much better account of itself lately. Lee Wiley has recovered from her throat infection to knock out Band Box patrons with her wonderful vocals.

A recent feature at the Oriental theater was drummer Karl Kiffe, ably supported by Jimmy Dorsey's revamped and revitalized band. Kiffe was featured in only three drum specialties—a goodly number even for a guy named Krupa.

Regal theater bookings promise some interesting moments with Lucky Millinder on Nov. 2; Benny Carter, Nov. 9; and Billie Holiday and Joe Guy's band, Nov. 30.

Newest south side band of interest is that of Eddie Vinson, who opened last week at the Rhythmboogie. Eddie is the former Cootie Williams' star altoist and blues singer. . . Altoist and violinist Ray Perry, shining light of the early and great Lionel Hampton band, is in town with hopes of setting a small combo in a local spot. Ray, a fine musician as well as personality, could do some smart booker a lot of good. . . Arthur Walker, Earl Hines vocalist at the El Grotto, is developing into much more than just a worthy successor to Billy Eckstine. The good looking kid, who also plays a lot of trumpet, is causing plenty of comment.

Barrett Deems, after over a year's run at the Dome, is set for a Hollywood booking. . . Blonde Ruth Nelson is chirping with Jimmy Jackson's band. . . Altoist Jerry Salome finishes a long run at the Brown Derby November 4 with his five piece.

There are prominent rumors around Randolph street that the Walgreen Drug building, on the State and Randolph corner, will house a huge deluxe dancery by this time next year. Close to \$250,000 is reported to be invested in the enterprise, one which would certainly be a Loop natural.

Personalities—Max Miller, now with a fine little trio at Elmer's. Max is doubling in vibes and piano, is perhaps the Windy City's most amazing musical personality. . . Eddie Wiggins, at the Brass Rail with his five-piece jump combo, recently landed a local radio comers. Entitled Jay's Jamboree, half-hour show is aired Saturday afternoons, may go daily. . . Billy Samuels, now with his trio at the Talisman, north side nitery. —don

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## Notes BETWEEN THE Notes

By Mike Levin

We have four categories of music: Grey, that which requires repeated listening and appeals because of form and style; Dance, simply that; Vocal, expression of ideas set to words; Mood, use of music solely to create emotion, without rational appeal. So far two rules: necessity for simplicity, and for music to have elements of all rather than just one of the four categories.

In all of these columns so far I have ducked using conventional critical terms and used words that perhaps have seemed a bit odd. There is reason for this: these terms have all been used and misused so much that they have come to have hundreds of senses. Jazz, swing, good, bad—they mean something different to each person using them. Therefore if I use them, I will get tangled in knots before I start. To show what I mean and at the same time to add something that seems necessary to me for all music, take the term "cold".

It's been used a thousand times: so-and-so plays coldly, that's a cold phrase, the band was cold, his conception was completely cold. If you analyze the word literally, the sentences become meaningless. But they are used so much that they must have come to have some conventional meaning. But until you state what the definition is, you can argue all night with someone and never settle it, because you won't understand what they are arguing about.

As I understand the use of the term "cold" by most of us, it means three things: first, a musician or group playing music with which they are unfamiliar, resulting in stiff playing. Second, a musician who is so concerned with the Grey or intellectual phase of music that he forgets the other three. Thus his playing may be technically perfect,

but you will sense without anyone telling you that there is something missing. And third, a unit whose playing is stiff solely due to a mood, lack of rehearsal, sleep, girl-friends, or what have you.

These, I believe, are the general senses of the word "cold" as critics and musicians use it—but you can see that it has three completely different senses, making for lots of confusion.

But further, we get something basic out of all three senses that seems to be something we want in our music: namely the human individual element. We do not like to hear a man playing too perfectly, that is with no mistakes and with every nuance just so. Perhaps it is because this then means he is all Grey and none of the other categories, or it may mean that we simply like the human element to be not only present but apparent. We will bump into examples of this later on looking at individual musicians.

### Unusual Gift

Chattanooga — While the Woody Herman Herd was here for a recent one-nighter, bassist Chubby Jackson called on the mother of Jimmy Blanton, former Duke Ellington bassist who died a couple of years ago. Chubby also visited the great musician's grave. On his return to the Blanton house, Mrs. Blanton presented him with a number of Jimmy's manuscripts, that had been laid away in an upstairs closet, for his use and study.

### Duchin On Final Leave

New York—Eddy Duchin, still wearing the natty blue navy suit, intends to vacation for a time before going ahead with plans for the organization of his band. Duchin is on terminal leave, will let things ride until getting final papers.

### Johnny Desmond To Do Single On GI Exit

New York—Sgt. Johnny Desmond, featured vocalist with the Glenn Miller air force band, will do a single upon his release from the army. Desmond, former Gene Krupa vocalist prior to his induction, has signed a recording pact with Victor and has several radio and public appearances lined up following his army exit.

### Morty Palitz Heads Cosmo Disc Activities

New York—Harry Bank, prexy of Cosmo Records had signed the recently discharged Morty Palitz as head of recording, artists and repertoire for the firm. Palitz, former chief of Recording for Columbia and American Records, in turn signed Eileen Barton and Susan Reed to record exclusively for Cosmo.

### Haynes, Tex Will Pilot Miller Ork

New York—The Army Air Forces orchestra, formerly commanded by Major Glenn Miller, which is now back in the states and heard weekly on the NBC program, *I Sustain the Wings*, has remained intact, except for the loss of pianist Mel Powell, who was replaced by Stan Freedman. However, the point system will soon find others missing among the present personnel.

Current plans are to continue on the regular radio feature, until the majority or the entire unit is released. At that time, Capt. Don Haynes will assume responsibility of the band in a civilian status, with tenorman and ex-Glenn Millerite Tex Beneke batoning, pending his release from the navy. Setup will remain comparatively the same as is, with the exception of a few less strings.

# Coming Soon!

### Margo Returns



Montreal — The delectable Margo Manning makes a return engagement to the country of her birth, Canada. The band, of course, Buddy Clarke. The place, Mt. Royal hotel here. The lovely thrush was formerly a New York photographer's model before being featured with Buddy.

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## Mahlon Clark Is Fired—Too Good For Shaw, MCA?

Los Angeles—The firing of clarinetist Mahlon Clark, clarinet ace who worked but one night with Paul Martin's band at the Meadowbrook, supposedly at the instigation of either M. C.A. or Artie Shaw has raised somewhat of a rumpus in musician's circles here. The Martin band has been doing an alternate stint to Artie Shaw at the club.

Shaw denied any part in the matter while MCA kept their usual silence. Whether the move came about because Clark, who was just recently released from the maritime service, was playing too much clarinet for Shaw, or whether it was poor showmanship to have two bands built around featured clarinet players at the same spot, was the point in discussion.

Dave "Ace" Hudkins, one-time Shaw manager and now drummer with Martin (and said to be no longer on friendly terms with Shaw) backed the showmanship point. "That's all there is to it, and I'm sure Artie wasn't responsible."

Paul Martin says that the night Clark reported, he was told by an M.C.A. man that Clark played too much clarinet, and to get rid of him or switch him to alto or tenor. Later orders came

## Cause & Effect

New York—From a column in an evening paper:  
*Duke Ellington, finding some time on his hands yesterday, went out and bought thirty-eight (38) new suits.*

From a column in a morning paper—the next morning:

*Isn't Duke Ellington, of the Zanzibar, the best-dressed man the music business?*

The class will now repeat "Yes, he is," 38 times.

## Radio Program For Palladium

Los Angeles—A new radio commercial, originating from the Palladium ballroom, and featuring the band at the spot, is said to be in the final stages, with agent Jimmy Saphier now in New York setting details.

Show will be of the usual variety-comedy type, with guest stars, and with the understanding that the band will occupy a more prominent spot than is usual with such radio shows.

from the management to let Clark go immediately.

Real beef started when it came time to paying Clark his two weeks' salary due him in lieu of notice. Club operators refused to pay off, claiming no part in the deal. Clark was then advised to file claim with the union against Martin. Board's findings will be known shortly.

## LOS ANGELES BAND BRIEFS

Lionel Hampton's opening at Trianon now set at Nov. 6. The Hamp really broke it up at the Orpheum. . . . Harry James at the Meadowbrook (Culver City) for four weeks starting Nov. 22 (Thanksgiving). Looks like Artie Shaw and Paul Martin combos will hold over 'til then. . . . Biltmore Bowl's entertainment mgr., Joe Faber, setting heavy build-up for Jimmie Grier, who takes over with his band of ex-Coast Guardsmen Nov. 15. . . . Dale Cross, recently released from Maritime Service, has reorganized band and is sharing the Aragon bandstand with Xavier Cugat and Bob Mohr bands. Ray Herbeck has been signed for Aragon starting Nov. 12. . . . Charlie Barnett was due to take over at the Casino Gardens, following Casa Loma Oct. 30.

### Jive Jottings

Oscar Pettiford Trio currently at Swannee Inn, Hollywood spot from whence King Cole Trio started climb to fame. . . . Eddie Heywood's pact with Billy Berg extended into December. Heywood combo now includes Vic Dickenson and Henry Coker, trombones; Lem Davis, sax; Harry Jones, trumpet; Keg Purnell, drums; Ernest Sheppard, bass. . . . Joe Darensbourg, clarinet, returned to Kid Ory band at Jade Palace as Darnell Howard returned to Chicago.

Allan Reuss readying new trio for debut as soon as union restrictions cleared. With him are Clyde Ridge, piano; Bill Peyser, bass. . . . Eddie Beale, one of our ace piano men, just out of army, took over the

## Hamp's New Ace



Los Angeles—Lionel Hampton doubles at the vibes with little David Fields, son of Lionel's star clarinetist, Herbie. Looks like the kid, who is but two years three months old, will be out to do the Hamp before another 27 months have elapsed.

ivorries at recent Billy Berg jam session. . . . Marlin Morden's Jazz Man Record shop in new location at 6420 Santa Monica blvd. . . . Orpheum theater has "hot" bill coming up week of Dec. 11 with Gerald Wilson ork, Eddie Heywood ork, Delta Rhythm Boys.

Edward Powell, one of the leading motion pic arrangers, has been appointed musical advisor to Art Schwartz, Musicraft records coast director. Powell continues at 20th-Century-Fox and for Alfred Newman.

## Sinatra Flicker On Intolerance Fine Attempt

Los Angeles — Flickerville's timid but not unworthy attempt to do something about racial intolerance—*The House I Live In*—goes into general release this month. It is one picture to be seen, to be talked about, to be understood.

It is a musical short in which Frank Sinatra enacts the real-life role he has been doing before audiences of high school kids and youth organizations—that of torch-bearer in the cause of common sense and decency in race relations.

As a production the short is not an inspired work of motion picture art. Its value lies in just one element—the unquestionable sincerity of this chap Sinatra, a sincerity that shines through his performance like a clear ray of light.

There is not a single allusion to the Negro problem in the picture, which is undoubtedly better than the usual and inevitable Hollywood sop to the issue. It was Sinatra himself who insisted that if the Negro factor could not be dealt with frankly it should be eliminated entirely, that a complete and conspicuous omission would be a more honest way to deal with the matter than the usual run-around tactics.

Bob Hope, Bing Crosby and others plan to do shorts in line with Sinatra's trail-blazer if the reaction is satisfactory. In this lies the pic's greatest promise. It also proves that Frank Sinatra is doing much more than just knocking out the bobby-sox crowd.

—emge

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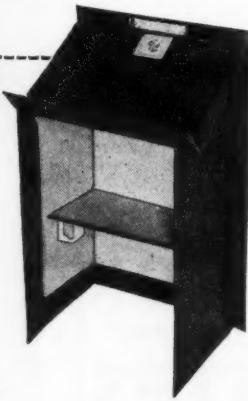
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By Charlie Emge

For a movie in which musical and dramatic elements are unusually well blended watch for *Week-End at the Waldorf*. Xavier Cugat, his orchestra (augmented with studio men), Lina Romay, and other musical touches have been fitted smoothly into MGM's latest variation on the *Grand Hotel* theme, getting good presentation but not at the expense of the story.

We also like the way the one pop song featured in the picture (*And There You Are*) is neatly "written in" to the continuity. It is sung by Bob Graham, with the Cugat ork.

There is only one "production number" despite the fact the picture runs 131 minutes, and this, a colorful treatment of the Mexican folk song, *Guadalajara*, is inserted so skillfully that the narrative never falters.

The underscoring, credited to Johnny Green, is bright and interesting, but a little too emphatic in spots for our personal liking—for example, in passages such as that in which Lana Turner skips down the hallway over a bouncing pizzicato. Reminds us too much of the old "chase-and-gallop" school of scoring.

## Lot Lingo

Dave Rose will handle the music on a re-make of *Ramona*. He's doing six songs (lyricist still to be set at this writing), will compose the underscoring and direct the recording orchestra. Dave tells us his studio assignment is not to be taken as indication that he is leaving radio. . . . Werner Janssen, whose activities in movie music have been almost entirely in the sympho field, is in charge of scoring the forthcoming Marx Bros. picture, *A Night in Casa Blanca*.

Frank Borzage, producer-director of *Concerto*, (Artur Schnabel was paid \$80,000 to sound-track piano solos for score) is searching for a new title. Exhibitors claim public will think *Concerto* is a Freddy Martin picture. . . Morris Stoloff, Columbia music head, exercises special care in recording of underscoring by assigning Ross Di Maggio, a musician who also has good knowledge of sound engineering, to work with mixers during recording. Di Maggio sits in control booth with copy of score and assists sound engineers during multi-channel recordings.

## L. Finley Vs MCA Trial Set Jan. 21

Los Angeles—The anti-trust suit filed against MCA by Larry Finley, ballroom operator several months ago, is finally slated to come to trial before a jury in San Diego federal court Jan. 21.

Finley charges MCA entered into conspiracy with a rival ballroom operator in San Diego to prevent him from securing first line-band attractions, except at exorbitant prices.

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## Donahue Builds New Service Band

New York—Sam Donahue, whose U.S. Navy band was practically wrecked by the honorable discharge of 11 of its members recently, hasn't got enough points to get out himself. Lacking 4 of the 44 necessary, Donahue is slated to remain until navy lowers its critical score.

Of those released from Donahue's outfit, lead-trombone Dick LeFave and trumpeters Johnny Cugat, his orchestra (augmented with studio men), Lina Romay, and other musical touches have been fitted smoothly into MGM's latest variation on the *Grand Hotel* theme, getting good presentation but not at the expense of the story.

We also like the way the one pop song featured in the picture (*And There You Are*) is neatly "written in" to the continuity. It is sung by Bob Graham, with the Cugat ork.

## Coast Concerts Are Under Way

Los Angeles—All-star lineup of music personalities were slated to be the features of the first Ted "Lampighter" Yerxa concert at the Philharmonic aud, to take place (at press time) on October 23.

Among the stars were Eddie Heywood and band, Harry "Hipster" Gibson, Kid Ory band, Mabel Scott and the new Allan Reuss trio.

Second concert slated is for Nov. 3 with the Latin American line-up originally announced for the earlier session. Yerxa has taken option on a series of dates at the aud through the fall and winter seasons.

## Clary Invention



Hollywood—Al Mann recently lost a thumb in a war plant and in order to play the reeds he invented an elongated lever which he demonstrates to vocalist Janie Johns and bandleader Bob Mohr. Mann is now back with Mohr's ork.

## She Really Didn't Say It At All!

New York—Martha Tilton is afraid she'll really be walking alone if anyone in Hollywood believes she said the things her press agent says she said.

After which fine example of scrambled syntax, we'll go along and tell you that li'l Martha recently got credit, or rather censure, for a statement that all denizens of the Flicker Factory are yokels, and Ingrid Bergman is the leading yokel of them all.

She was really broken up over the incident. "I have never criticized Hollywood or any of its people," Martha said, "and especially Ingrid, with whom I was on a

## Ray Linn Heads A Star Studio Band

Los Angeles—Salon music went down in favor of swing as KMPC, local indie, installed a new staff ork headed by Ray Linn and with an all-star line-up.

Sonny Burke, JD arranger, is consultant and general music advisor. Personnel of the outfit has: Milt Raskin, piano; Al Hendrickson, guitar; Mahlon Clark, clarinet; Bud Combine, drums; Harry Klee, alto; Don Raffell, tenor; and Jimmy Stutz, bass. All men have had extensive name band experience. Linn is the Artie Shaw trumpeter. He plans to stay with Shaw as long as he remains around L. A.

Band has daily radio shows. Members will all carry on outside musical work.

## Paramount Bill-Savitt, Sinatra, Pied-Pipers

Los Angeles—Jan Savitt goes cross-country after his Palladium date to share the New York Paramount theater stage with Frank Sinatra and the Pied Pipers. Date is for at least three weeks, beginning Nov. 7. Rumored is a concert tour for Savitt, with an augmented orchestra.

tour of European front. She's one of the finest people I have ever known. The whole story was concocted by an overzealous press agent."

There are such things.



Hollywood, BRIGHT LIGHTS: Major Lanny Ross operated a vaudeville theater for G.I.'s in Japan. So that's where vaudeville went, huh? . . . Mary Beth Hughes is chirping in a St. Louis nitery. . . The Horn will take a month off starting in December. Then he'll do a dozen one-nighters on this coast.

Bing Crosby gifted Dixie with a birthday bracelet of diamonds and rubies which spell out "I Love You" . . . Margie Hughes, chirp with Frankie Carle's band—is his dotter.

Enric Madriguera is maad at Cugat and vice versa and the feudin' along the Strip is loud and hot, but maybe it's all for newspaper space. Huh? Enric's wife, statuesque-beaute, chirps with his ork. . . Ramsay Ames tryin' for legit, *Setting for Summer*.

ARC LIGHTS: Now Johnny Clark is in the spot of having to choose 'twixt and 'tween a deal with Metro or U. . . Dave Rose will write the music for four pics at 20th. . . Mimi Berry, Broadway thrush has been signed to a term at RKO, and will be tested for Eddie Cantor's *Come On Along*.

Ann Blyth, the lovely little singer, who's recovering from a broken back (ski accident) will be starred in Warner's *Hated Woman*.

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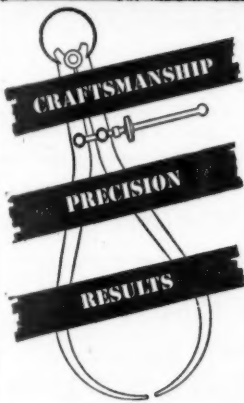
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- Don Byas All Stars.....
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beyond the abilities of the excellent men. Besides Charlie and Jonah, on trumpets, Johnny on piano, are Milton Hinton, bass; J. C. Heard, drums; and Bud Johnson, tenor.

### IKE QUEBEC'S SWINGTET

*Mad About You  
Facin' the Face*  
Blue Note 42

The pretty melodic content of *Mad About You* makes it the most interesting of the two. Tune is by pianist Roger Ramirez. *Facin'* is an excellent round of solos and not too dull riffs, complete with excellent rhythm. *Mad* has fine Tyree Glenn trombone. Musicians are: Jonah Jones, trumpet; Tyree Glenn, trombone; Ike Quebec, tenor; Roger Ramirez, piano; Tiny Grimes, guitar; Oscar Pettiford, bass, and J. C. Heard, drums.

### CLAUDE THORNHILL

*Buster's Last Stand  
I Don't Know Why*  
Columbia 36858

No better illustration could be had of the brilliance, smoothness and musical excellence of the Thornhill band. *Last Stand*, which was something of the sort for the band as far as records

were concerned, is at a fast pace, yet with neither sections of soloists at the slightest loss for ideas or technique. Tenor sax and trumpet are excellent—the more played the more closely the woven pattern of solos and backgrounds become obvious. *Why*, a very attractive standard, received the now famous Thornhill treatment; the full-voiced brilliant sounding band, the subtle tinkling of Claude's tasteful piano, plus nice harmony from the Snowflakes.

### LES BROWN

*Leap Frog  
Show Me the Way to Go Home*  
Columbia 36857

*Leap Frog* is the fully orchestrated Brown band theme, *Show Me* is one of Butch Stone's clever novelty numbers, and which he does with such effectiveness in front of an audience. *Leap Frog* has long provided Les with a catchy theme, this full length number spots the workmanlike sections of the band, the soloing of tenorman Ted Nash at several intervals, all to good advantage. *Show Me*, has brief Jimmy Zito horn, more of Nash's fine tenor, brief piano and a good arrangement. Butch does this type material at least as good as any other band singer today.

## Dance

### JIMMY DORSEY

*He Didn't Ask Me  
If You Only Knew*  
Decca 18709

Two pre-war recordings released at this time for no particular reason other than to keep Bob Eberly and Helen O'Connell alive musically; perhaps also the memories of better JD days. Little can be said about either side, other than the competent vocals.

### TOMMY DORSEY

*A Door Will Open  
Aren't You Glad You're You*  
Victor 20-1728

Door is just about all Stuart Foster, the Sentimentalists and TD's trombone. Expressive lyrics

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and melody (by Don George and John Benson Brooks, latter the Randy Brooks arranger) set to a slow tempo, both tune and recording should quickly prove one of the tops of the fall season. Other side adds up to very little, other than Foster's always adequate singing. He's certainly one of the better male band vocalists.

### VAUGHN MONROE

*Fishin' For The Moon  
Are These Really Mine*  
Victor 20-1736

Vaughn's really kicked the moon around of late, with his "Moonbeam" album and theme. Now he's *Fishin'* for it, and with better results than usual. Other side has a typical tired, overburdened Monroe vocal.

### GENE KRUPA

*That Feeling In The Moonlight  
I Don't Want to Be Loved*  
Columbia 36862

Both sides highlight excellent singing of young Buddy Stewart, with *Moonlight* having a jump chorus by the one and only Anita O'Day. Nice trumpet on *Loved*. Both sides make for good dancing and listening.

### PERCY FAITH

*Stars In Your Eyes  
Negra Consentida*  
Decca 23445

A good photograph, soft lights—it helps if you're in love—and these will sound very nice. Good tunes, well played, excellent arrangements—plus the ingredients above, add up to nice results.

### Others

Charlie Spivak spots Jimmy Saunders' vocals on *Just A Little Fond Affection* and *You Are Too Beautiful*. (Victor 20-1727).

George Olson couples *Chickery Chick* and *Kentucky Babe*, with vocals by Judith Blair, Ray Adams and ensemble. (Majestic 7155).

Tommy Tucker Time provides a danceable coupling of *Good-Night, My Sweet* and *Love Letters*. (Columbia 36855).

## Vocal

### MURPHY SISTERS

*Homesick—That's All  
Will The Angels Play  
Their Harps For Me*  
Victor 20-1734

With no serious affectations, yet with little styling, this new vocal trio take a rather methodical

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## I FEEL A SONG COMIN' ON

*Music by ...*  
**JIMMY McHUGH**

Published by  
**ROBBINS**

### ROY ROGERS

*Along the Navajo Trail  
Don't Blame It All On Me*  
Victor 20-1730

Without his horse or nifty cowboy getup (no television here) Roy turns up as just another pleasant and completely unexceptional singer, with the usual characteristics of cowboy and hillbilly singing adding or detracting to the general effect. *Blame* is typically hillbilly, with the band taking a 1935 arrangement, strings and all, through the paces. Perhaps only Roy's name, not the results, rate the Victor label.

### FRANK SINATRA

*Lily Belle  
Don't Forget Tonight Tomorrow*  
Columbia 36854

Excellent is the combination of the Voice with the torchy Charloeters' quartet, plus a small instrumental group featuring nice open trumpet and clarinet. Frank perhaps is not at his best, yet this change-of-pace from lush Stordahl is melodic and listenable. Tunes, unhappily, are more for Bing's delivery, and Frankie perhaps suffers a little in comparison. But, at times, so has Bing!

### DINAH SHORE

*As Long As I Live  
But I Did*  
Victor 20-1732

All Dinah needs is good material and full backgrounds musically and her lush voice is well showcased. These two sides illustrate: she's a bit lost on *But I Did*, a more or less rhythm number; *Live* is moody, nice strings backing, and a better job. Russ Case again directs; quite a busy chap at Victor these days.

### BING CROSBY WITH LES PAUL TRIO

*It's Been A Long, Long Time  
Whose Dream Are You*  
Decca 15608

The Crosby-Les Paul Trio combination is an excellent one, and an attractive change of backgrounds for the Bing. He's tried most everything during all these years with Decca, and Les provides at least better accompaniment than most. Both sides are well done, both just what you might expect from the names involved.

### Others

Dick Haymes, the Ken Darby singers and Victor Young's orchestra (Modulate to Page 13)

### SONG OF ALASKA AND THE ALUTIANS

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# Jazz Jive by JAX

William Russell has just released the fifth and sixth records made by Bunk Johnson's band during the summer of 1944 at the San Jacinto club in New Orleans. V-255 couples *Panama* with *When You Wore A Tulip*. V-256 pairs up *Darktown Struttin's Ball* and *Walk Thru The Streets Of The City*. These 12" vinylite discs sell for \$1.75 apiece, and can be obtained only from American Music, 647 Means Avenue, Pittsburgh 2, Pa.

There's nothing pseudo about Bunk's jazz. It's crude at certain times and genuine at all times, and if it's rough it's also real. The sincerity of Johnson's musicians can't be questioned. Yet sincerity alone is no guarantee of quality, no proof of merit. Bunk and his men have something else, something much more positive than good intentions, a tremendous capacity for creating music that's vigorous and vital.

Any listener first approaching these platters needs an open mind, not tolerance so much as patience. It's music that can't be digested at one hearing or assimilated after three, intricate stuff that's hard for most to play and difficult for some to follow. It's got strength, beauty, and lasting interest.

To appreciate it fully takes concentration, but jazz of this sort can be enjoyed by almost anyone willing to give it a fair chance. One needn't feel particularly sympathetic toward it or unduly sentimental about it, one must simply avoid bringing to it a set of violent prejudices, one should come to it with a normal desire to be pleased and agree to spend a reasonable length of time with it.

Because it's improvised, not orchestrated, this music's the work of the six men who play it and not of some arranger. Actually, it's no closer to modern swing than to southern and western folk songs, to European and African dance melodies, or to English and American march numbers. These jazz pioneers play here a spiritual bearing some resemblance to modern cowboy ballads, an old ragtime favorite, and two pop tunes that have become hot standards.

Anyone familiar with the material can ultimately trace the figures

woven around the various themes by Johnson's trumpet, Robinson's trombone, and Lewis' clarinet. Although this is primarily ensemble jazz, where all three blow simultaneously, there are certain choruses which Lewis takes alone and still others which he plays either with Johnson or with Robinson. Such passages are easier to understand but no more rewarding than the full three-way ensembles, made possible by each man's adhering to his established part and fulfilling his traditional function. Don't watch the wingback all the time, keep an eye on that running guard!

Certain highlights seem obvious at once. Take Jim's trombone on *Walk The Streets*, whipping with gusto and assurance, as jaunty as Brunis and more abandoned than Ory, jubilant power that's well apart from the pussy-footing of current-day trombonists which so often passes for subtlety. Or Dodds' drumming on the same side, infinitely various, as Baby accents four beats to the measure on one chorus and two to the bar on the next and then just one. Or Bunk's playing on all four numbers, cleaner and clearer than ever before, with no end of ideas

yet with that faith in simplicity which comes only to a man who's mastered his art. Or the majesty and poise, the consistent know-how of George's classic clarinet. Or the firm, sure beat of Marrero's banjo and Pavageau's bass.

See how dextrously the melody-men shift the lead back and forth among themselves, and how the parts melt together and grow more coherent as the band plays on, producing more effective variations and more pronounced syncopations, always working up to a climax, and how all six musicians stay just within bounds, so that each knows approximately what the other will do and what he won't, thus enabling everyone to fit his work into the general pattern.

If you can't hear this great band in person at New York's Stuyvesant Casino, at least get their music this way!

Chicago—The ABC net's Four Vagabonds, septa singing unit getting plenty of play here, signed a recording deal with Atlas, west coast indie. Quartet's recent Victor deal expired and unit signed with Atlas on guaranteed prime promotion pact, for six months with options.

## BEST TUNES of ALL by Jax ★

### I've Found a New Baby

Spencer Williams composed this great standard years and years ago, and the Chicago Rhythm Kings made one of the earliest and finest recordings of it way back in the 1920's. Since that time, especially since the beginning of the swing era shortly before 1935, this number has been among the leading favorites of jazzmen everywhere. It has received all sorts of interpretations, vocal and instrumental, big-band and small, white and black. Two other Chicago versions have been cut, Bud Freeman's on Bluebird 10370 and George Wettling's on Decca 10045. Two sensational trio presentations have been waxed, Pee Wee Russell's on Hot Record Society 1002 and Art Hodes' on Signature 101. The outstanding New Orleans effort was Sidney Bechet's on Bluebird 10022. There

have been two white jam renditions and two Negro jump ones, the Quintet of the Hot Club of France on Decca 23021 and the Goodman Sextet on Columbia 38721, Dickie Wells on Victor 26617 and Lionel Hampton on Victor 26447. Paul Whiteman has recorded it twice in recent years, on Decca 2466 and on Capitol 101, but the best swing platters by large orchestras remain Benny Goodman's on Victor 25355 and Erskine Hawkins' on Vocalion 3668. Although some of these discs are naturally preferable to others, all are well worth hearing. There's a record of *I've Found A New Baby* to suit every variety of taste, and undoubtedly there'll be numerous others in the future. Another is always welcome in the case of a tune like this.

### Lippman Discharged

New York—Lt. Joe Lippman, Jimmy Dorsey pianist-arranger prior to his enlistment in February, 1942, was discharged from the army late last month. Lippman will arrange for Dorsey and remain in New York for other activities.



## "Music Hath Charms TO SOOTHE THE SAVAGE BREAST"

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## Beat's Annual Band Poll Is Under Way

Between now and December 15 readers of *Down Beat* will select their favorite dance bands and instrumentalists in the ninth annual band poll conducted by this newspaper. Participation of hundreds of active musicians and thousands of hip music fans in the voting makes this annual event the most authentic popularity poll in the field.

Total votes in the contest have increased steadily each year, as circulation figures rose, but at least double the ballots cast in 1944 are expected this year. Not only is regular domestic circulation at an all time high of more than 75,000, but 10,000 individual ballots again were mailed to subscribers in service overseas.

In addition, blank ballots will be printed in the 135,000 copies of the special overseas edition distributed to the armed forces by the army and the navy.

A ballot and the rules governing the poll will be found on page 13 of this issue. Additional ones will be printed in the November 15 and December 1 issues, but voters are warned to use only one of the three ballots in expressing their choice, as duplicates will be eliminated.

Line-up for the all-star band in the contest will be the same as last year, three trumpets, three trombones, two alto saxes, two tenor saxes, one bary sax, clarinet, piano, drums, bass, guitar, an arranger, one male and one girl vocalist. Theoretical leader will be the musician chosen as favorite solo instrumentalist.

Readers may vote for only one choice on each instrument in the all-star band, since sections will be filled out with musicians winning first, second or third place. Readers must NOT vote for band leaders in this line-up, since any man rated as a conductor on this date, or becoming one before December 15, will not be eligible for a chair in the all-star group.

Other winners to be chosen are a swing band, a sweet band, small instrumental combo, small vocal combo, male singer and girl singer NOT working as band vocalists but as singles, and the usual "King of Corn."

A hot three cornered race is anticipated for swing band honors between the 1944 king, Duke Ellington; last year's runner-up, Woody Herman, and Benny Goodman, 1943 winner, who was disqualified last year because he had only a small combo, but is back in the running with a big band currently.

Or, as has frequently happened in the last few years, a dark horse leader may come from behind to cop the swing crown. Only the final tally of the ballots when the polls close on December 15 will tell the story.

Voters are urged to inspect their ballots with care before marking them. Too many readers select band leaders for chairs in the all-star group. Others vote for single vocal stars as singers with the all-star ork, when these should be named under "favorites" in the second section of the ballot.

Mark and mail your ballot now to the Contest Editor, *Down Beat*, 203 North Wabash Avenue, Chicago 1, Illinois. Polls close at midnight on December 15, and only ballots postmarked before that hour will be tabulated. Editors of *Down Beat* will be sole judges of the results and trophies will be awarded to all winners, as in previous years.

## Union On Fence In Studio Strike

Los Angeles—Although the musicians' union took no official part in the jurisdictional dispute—up to press time—that had virtually shut down Warner Bros., Universal and Columbia studios, musicians were aiding

the striking unions by staying away from studios.

Directive issued here by J. W. Gillette, International Studio rep, advised musicians that they were not required to enter any studio where safe entrance did not appear possible. The directive satisfied the striking unions and did not place musicians in position of supporting one side or the other in the controversy.

## Musicians Off the Record



New York—Nope, guess again. 'Tain't Svengali, but a bass player well known to musicians as Sid Weiss. Sid wasn't hiding from 802 men — 'cause he hadn't done anything wrong—the beard was raised during Sid's USO overseas sojourn with the Hal McIntyre band, currently on tour back home.

## Reading Up!



Munich, Germany—A bunch of *Down Beats* caught up with Cpl. Joe Barisano, known around Boston as "Ray Barron, his drums and his orchestra," and ever since, according to fellow GI's, he has been lost in a trance. Joe has been overseas for a year and a half, has participated in four battles.

## CHORDS AND DISCORDS

### Misses Most of Mail

F.P.O., San Francisco

To the Editors:

The constant changes in my address have cut me off from most of my normal mail; I have missed all of my trade papers, but *Down Beat* is the only publication that had the initiative to send the copies missed. Orchids to you and many thanks.

Cliff Keyes, M.M. 1/c

## Harry Edison Tops

San Francisco, Calif.

To the Editors:

This is an attempt to call to your attention a fellow who to me is the greatest trumpet player of our time. He is Harry Edison, solo trumpet-man with Count Basie.

Lately musicians have been acclaimed for so-called modern or fast style which from a technical standpoint is very exciting, but from a melodic or emotional standpoint seems to have strayed from the Basie element.

Edison's style is comparable to that of a barrel house blues singer, high with the emotional feeling of true blues. For example listen to Count Basie's *Now Will You Be Good*, *Texas Shuffle*, *Every Tub*, and the more recent *Feather Merchant*. Give the kid a listen. He stands today as did Louis Armstrong 20 years ago.

Billy Kellough



"Hey, Doc—when does this stuff take effect?"

## Ray Heath's Horn

Hollywood, Calif.

To the Editors:

I'd like to call your attention to an error in a record review involving myself. The review was on Harry James' *Memphis in June*, giving credit to Juan Tizol for the trombone solo on that record. The fact is that I played that particular solo and would appreciate a correction.

Ray Heath

## Jazz in Italy

Torino, Italy

To the Editors:

At last we can write to jazz fans of the U. S. I guess you'd like to know something about jazz's state in northern Italy in the war period and before.

Till '37 jazz was little popular in Italy, but there are several collectors, there was a Hot Club in Milan and a smaller one here in Turin. With the war came racial laws, the clubs closed, hot jazz expressly banned from the air. A little jazz could be heard on our radio but it was of lower range, as the finest musicians refused to accept artistic restrictions. We held some good jam sessions in '42 but police first prohibited them, and then the big air raids of R.A.F. carried out of town many of us. Those were poor years, friends!

Next year came Italy's surrender and German occupation; most of us had to retire on the mountains to fight as partisans for our convictions and racial reasons. People think about jazz as music of liberation those days! Much listened to was the A.E.F. program of the B.B.C. on whom our radio was tuned all day. Preferred to everything else were the Eddie Condon's Jazz Concerts from Carnegie Hall.

Then we come to the days of Insurrection. In a week the town got again the lights in the streets, curfew was abolished, normal life began: ballrooms reopened (after five years), the musicians being few to cover all the spots as people seem mad about dancing. As a result the salaries are the highest of all times and the musicians' jobs the best ones. A first rate player can gain \$12 a night, for us a very high salary.

Of course our Jazz Club was reestablished and we held several concerts of records with hundreds of boys attending, once the G.I.'s had entered the town. We got some records and several magazines, among whom *Down Beat* whose last number we read was June, 1941; we knew then of how many greats are passed by,

Waller, Berry, Zurke, Noone, Berigan.

For the future of jazz? Let us say with Witman: "I know that the past was great, and the future will be greater!" The people seem in good disposition, there are some fine musicians and many are growing, foreign books are rumored to be issued soon in Milan, record prices are lower, what can we hope better?

Leandro Saija  
(Corso Duca degli Abruzzi 18  
Torino 110, Italia)

## Deserving D'Artega

Lancaster, Pa.

To the Editors:

Why does a band like D'Artega never get a write up? This band was the first name band to go overseas and went when the fighting was going on. We think they sure deserve a bit of credit.

They went over for four months but have done such a wonderful job in building morale that before they return it will be ten months in all.

Roy F. Carson

## RAGTIME MARCHES ON

### NEW NUMBERS

WAGNER—A son to Mr. and Mrs. Bill Wagner, recently, in San Francisco, Cal. Father plays trumpet with Hal McIntyre's orchestra.

BROWN—A daughter to Mr. and Mrs. Russ Brown, Sept. 30, in Chicago. Father is vocalist at Station WBBM, Chicago.

ZIMMERMAN—A daughter, Laura, to Mr. and Mrs. Les Zimmerman at Kew Gardens, L. I., Oct. 20.

### TIED NOTES

SHAW-GARDNER—Artie Shaw, band leader, to Ava Gardner, Oct. 17, in Beverly Hills, Cal.

GALLICO-NORTON—Al Gallico, contact man for Leeds Music, to Grace Norton of the Norton Sisters, vocal group with Vaughn Monroe, Oct. 1, in New York.

MORRIS-CROMWELL—Edwin H. (Buddy) Morris, music publisher, to Carolyn Cromwell, Sept. 10, in Las Vegas.

BRUNO-AUS—Pvt. Vincent Bruno, former combo leader, to Charlotte Loretta Aus, former vocalist, Oct. 14, in New York.

LASATER-SNIDER—Fon Lasater, drummer and manager, Buddy Vaughn Quintet, to Sally Snider, non-pro, Sept. 21, in Cheyenne, Wyo.

MILLS-MATRISSE—Johnny Mills, non-pro, to Jennie Matrise, drummer and leader of Dixie Debs, Sept. 11, in Chicago.

SIX-TROJAN—Eugene Six, saxist with Lloyd LaBrie, to Alice Trojan, saxist formerly with Velma & Jean All-Girl ork, October 11, in Covington, Kentucky.

LANG-GOTTESMAN—Irving Lang, Krupa bassist, to Rose Gottesman on Oct. 21 in New York City.

### FINAL BAR

BEREUS—Norman Bereus, 33, member of the Smart Set radio vocal quartet, drowned, Oct. 11, near Glendale, Cal.

MONACO—James, 60, songwriter, Oct. 15, in Beverly Hills, Calif.



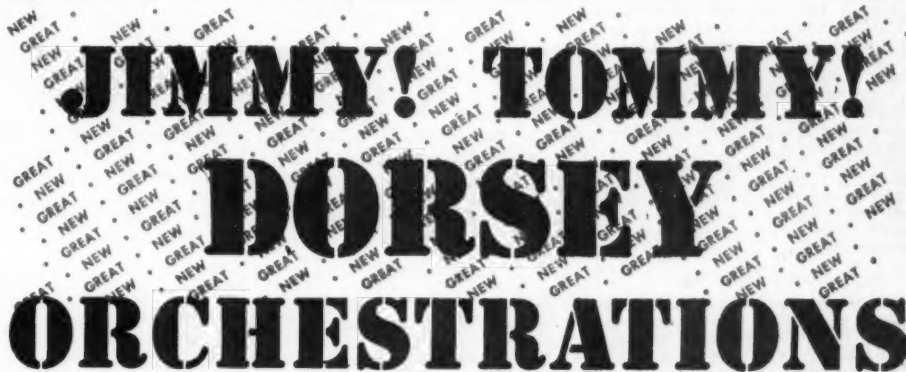
By **GEORGE HOFER, Jr.**

## SITTIN' IN



## -ghp

### New York Notes:



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<input type="checkbox"/> FOUR TRUMPETS ONLY	<input type="checkbox"/> QUIET PLEASE
<input type="checkbox"/> IT AIN'T WHAT YOU THINK	<input type="checkbox"/> SERENADE TO THE SPOT
<input type="checkbox"/> JUMP TIME	<input type="checkbox"/> SO WHAT
<input type="checkbox"/> JUST BLUES	<input type="checkbox"/> SWANEE RIVER
<input type="checkbox"/> LOOSE LID SPECIAL	<input type="checkbox"/> SWING HIGH
<input type="checkbox"/> LOSERS WEEPERS	<input type="checkbox"/> SWINGIN' ON NOTHIN'
<input type="checkbox"/> LOW COTTON	<input type="checkbox"/> THE MINOR GOES MUGGIN'
<input type="checkbox"/> MAKE ME KNOW IT	<input type="checkbox"/> YES INDEED!
<input type="checkbox"/> WELL, GIT IT	

[illegible]

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## Scott Versatility Brings Fame To Brilliant Talent

By Sharon A. Pease

Hazel Scott moved into the national limelight through her modern jazz treatments of classical compositions—swinging the classics. That was in 1940 when she first appeared at Barney Josephson's newly opened Cafe Society in Greenwich Village. Time has since revealed Hazel to be a very versatile soloist with a repertoire that includes everything from legitimate concert material to boogie woogie and blues. During the past five years she has been featured at Cafe Society Downtown as well as the newer Cafe Society Uptown. However, she has engaged in other activities including spots in five motion pictures, the latest *Rhapsody in Blue*, two Decca albums, two Carnegie Hall concerts, seven weeks at the Paramount Theater—New York, and frequent radio guest shots.

### Born in Trinidad

Hazel was born in Trinidad, 25 years ago, and received her musical training at the Juilliard School of Music, New York. She is at present on a concert tour and will appear at Orchestra Hall, Chicago, Sunday afternoon, November 11.

The accompanying example, based on the Russian song *Dark Eyes*, fulfills all the requirements of a good arrangement—a single purpose idea, for each chorus, logically developed through the use of only those devices that contribute toward the desired ef-

④ Slowly (with feeling)

⑤ Medium Boogie Woogie Tempo

fect. It typifies the high musical standard of modern soloists.

### Scott's Style

The basic idea of Chorus A is to have the piano "sing" the attractively weird melody in a very

emotional Russian style. The single tone melody, without pedal, should be clean, clear, and dynamically expressed as marked. The arpeggio passages, with pedal, should be played like a simple harp accompanist. Tempo rubato is a natural part of this idiom. However, a steady beat should be maintained through the five-four, four-four, and two-four measures.

In Chorus, the idea is to obtain a dance effect with a steady rhythmic pulse. The rhythm is achieved through a shuffling boogie bass played with the usual accent, solid dotted eighth and light sixteenth. The melody has a stopped effect that punctuates

the rhythm, keeps the listener feeling the tune, and emphasizes the bass solo formula.

Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

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## Nance, Marie Leave Ellington

New York—Story making the rounds is that Duke Ellington tied the can to a couple of his standbys, thumbing out Ray Nance and Marie (no kin) Ellington.

The Duke, however, said that there was no truth to the report beyond that Ray and Marie had severed connections with him. But the idea that they had been sacked was strictly bushwah.

More than that, Duke will sponsor Nance, who plays trumpet and violin and sings, as a single. He has not been replaced in the band.

Marie is also scheduled to try her luck as a single, is being considered by Ruban Bleu.

## Stoller Quits Spivak

New York—Alvin Stoller, drums for three years with Charlie Spivak, gave the usual month's notice and was scheduled to leave the outfit before it hit New York. No friction reported, Stoller has been sick off and on and says he needs a rest.

## Lyricists See Red

New York—Maybe the envy of local lyricists will turn them the color of a billiard table at the invasion of their ranks by a new and famous figure, but to date they appear strangely unconcerned. According to L. Lyons the newcomer wrote a lyric for a song the Police Glee club sang at the recent reception for Admiral Nimitz. Lyric: *Hail to the man who won great fame, Admiral Nimitz is the name. He led his fleet into the Coral Sea, and he sunk every punk Japanese.* Lyricist: F. H. LaG.

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## Lots of Action For Philly Musicians

Philadelphia—With eight ballrooms now on a three to six day schedule, there's plenty of action on the local front for music makers. New dance spots are opening every week and promoters are watching the trend to see if names will pull on a regular schedule.

Already one nitery, DiPinto's, has enlarged its polished floor to standard terp size and is buying local faves. Buddy Williams teeing off successfully, was followed by Alex Bartha, coming in from Atlantic City's Steel Pier.

Billie Holiday made her first show in town with hubby Joe Guy's band. Hal McIntyre made the Earle theater here his first home date. Alex Fila, keeping his trumpet here, will be a papa for the fourth time in December. Mama is Dodo O'Neil, band canary who came out of retirement to wax a series of discs with Benny Goodman.

Al Hubbs is back in the tenorsax chair with Clarence Fuhrman's KYW ork. Uncle Sam just released him from a contract with a khaki suit. The Mystic Melody mid-week gigs are back at the Broadway hotel, with prom-promoter Al Cannon fronting for his own band. Elliot Lawrence, the baton waver at WCAU, got himself a new distinction. He's just been admitted to ASCAP, the youngest songsmith in the society. Piano thumper Jay Pomerantz is back in town after a workout on the west coast.

## Diggin the Discs—Don

(Jumped from Page 8)

chestra make the combination for *By the Old Corral* and *Santa Claus Is Ridin' the Trail*. Haymes trying to be as versatile as Crosby, but with doubts if he will make it. (Decca 18714).

The Merry Macs have a fling at *Just a Blue Serge Suit* and *Looking At the World Through Rose Colored Glasses*, two mediocre tunes that get a good work out. (Decca 18715).

Kate Smith, with Four Chicks and Chuck and Jack Miller's ork, wander through the western standard, *Tumbling Tumbleweeds*, coupled with *Just a Little Fond Affection*. (Columbia 36871).

Evelyn Knight does well for herself with *Grandfather's Clock* and *The Lass With the Delicate Air*. Pleasant listening, for this type material. (Decca 18701).

The Modernaires, featuring Paula Kelly, take care of *Jog Along*, another western tune, and *The Night Is Young and You're*

## Teddy Powell On Prison Stretch

New York—Any songwriting that ex-tunesmith and bandleader Teddy Powell does for the next 15 months will be done with the cold prison bars all around him. The 39-year-old composer and front man has started serving the sentence meted out to him in Federal Court recently on his plea of guilty to evading the draft.

Powell, who was corraled by the FBI while piloting his ork through the midwest last year, had been free on bail until the case came up. He was charged with failing to report to Local Board 20 here in December of '42, although strangely enough he was rejected by a Los Angeles board when he did show for induction in December of '43. His real name is Alfred Paolella.

*So Beautiful*, the latter harmonized in a slow, impressionable tempo with an especially good background by Mitchell Ayers and band. Nice work. (Columbia 36847)

Jack Smith, star of innumerable radio shows, records two numbers that go well with this distinctive style. Band is under Earl Sheldon's baton. Tunes are *Small World* and *A Blue Poke Bonnet and a Stove Pipe Hat*. Only Smith could get away with the latter. (Majestic 7152)

### Novelty

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## Contest Rules

Send only ONE ballot. All duplicate votes will be eliminated.

In selecting your all-star band, do NOT vote for musicians who were band leaders on or after November 1, and vote ONLY for girl and boy singers actually working with a band as vocalists.

DO vote for band leaders in the swing or sweet divisions, and as King of Corn or as favorite soloist (if you wish).

Under the heading, "Favorites of 1945", vote ONLY for male and girl singers who are NOT identified with a dance band now, but who are working as singles.

Every living musician is eligible, in or out of the armed services.

Mail your ballot to Contest Editor, Down Beat, 203 North Wabash, Chicago (1), Ill., to arrive before midnight, December 15.

## Auld And Valdez Sign Musicraft Contracts

New York—Musicraft, continuing to add to its stable of artists, including Fletcher Henderson, Stuff Smith and others, recently signed Georgie Auld and Miguelito Valdez to a recording contract. Auld, who is in this territory, following a successful series of dates on the coast, cut four sides for Musicraft October 16.

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Turk Van Lake.....Charlie Barnet  
Buddy Weed.....Paul Whiteman  
and many others.

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## Cab Has Too Much Hi-De-Ho

New York—The American artist, Eric Maunsbach, has selected Cab Calloway for inclusion in his series of portraits of "Great American Negroes" and has started his canvas of the bandleader.

"I have encountered difficult 'sitters' before," said Mr. Maunsbach, "but Mr. Calloway is the most difficult of all. He just can't sit still a minute. Oh, well—hi-de-ho."

Portrait will be exhibited in a spring exhibition.

Montreal—Buddy Clarke, with a reorganized band and chirp Margo Manning, a Canadian girl signed on here, are booked indefinitely at the Mount Royal hotel. Outfit airs coast-to-coast.

## Milt Karle To Kenton

New York—Milton Karle, press agent for Johnny Long before entering the army 43 months ago, has been discharged and has signed on with Stan Kenton as P.A. Karle, former *Down Beat* Pittsburgh correspondent, will handle Kenton's press for Chicago and territory east.

## VOTE HERE!

For your favorite musician and band and send your Selection to Contest Editor, Down Beat—203 N. Wabash, Chicago (1), Ill.

## PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

.....	Trumpet
.....	Trombone
.....	Alto Sax
.....	Tenor Sax
.....	Baritone Sax
.....	Clarinet
.....	Piano
.....	Drums
.....	Bass
.....	Guitar
.....	Arranger
.....	Male Singer
.....	Girl Singer

(Vote Only for Singers Who Are Working With Bands as Vocalists)

## YOUR FAVORITES OF 1945

(Leaders Are Eligible for Votes Here)

Swing Band.....	
Second Choice.....	
Sweet Band.....	
Second Choice.....	
Small Combo (3 to 6 pieces).....	(Instrumental)
Small Combo (Vocal).....	(Trios & Quartets)
Male Singer.....	(NOT working as a band vocalist)
Girl Singer.....	(NOT working as a band vocalist)
"King of Corn".....	
Favorite Soloist.....	(Best instrumentalist, leader or sideman, and regardless of what instrument he plays)
Your Name.....	
Street Address.....	
City.....	State.....
Professional Musician?	Yes <input type="checkbox"/> No <input type="checkbox"/>

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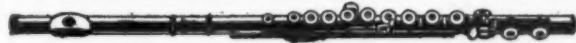
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Allen, R. (Onyx) NYC, Opng. 11/16, nc

Barnet, C. (Casino Gardens) Ocean Park, Cal., b  
Basil, C. (Colonial) Dayton, O., 11/8-14, t  
Brandwynne, N. (Statler) Wash., D. C., h  
Brooks, R. (Roseland) NYC, Opng. 11/5, b  
Brown, L. (Capitol) NYC, Clang, 11/14 t

Caceres, E. (Club DeLuxe) San Antonio, Texas, nc  
Carle, F. (Pennsylvania) NYC, h  
Calloway, C. (Royal) Baltimore, Md., 11/2-8, t  
Cavallaro, C. (Mark Hopkins) San Francisco, h  
Clark, O. (Music Box) Omaha, b  
Coleman, E. (Waldorf-Astoria) NYC, h  
Cool, H. (Blackhawk) Chicago, r  
Courtney, D. (Palace) San Francisco, h

Davidson, G. (Bin Cabana) Chicago, nc  
Donahue, A. (Trionon) Southgate, Cal., Clang, 11/4, nc  
Dorsey, T. (400) NYC, r

Eckstine, B. (Paradise) Detroit, 11/9-15, t  
Elgart, L. (Rustic Cabin) Englewood, N. J., nc  
Ellington, D. (Zanzibar) NYC, nc

Foster, C. (Bill Green's Casino) Pittsburgh, Opng. 11/9, nc

Gray, G. (Chicago) Chicago, Opng. 11/9, t

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| <input type="checkbox"/> Piano (Normal)                 | <input type="checkbox"/> Choral Conducting  |
| <input type="checkbox"/> Violin                         | <input type="checkbox"/> Public School Mus. |
| <input type="checkbox"/> Cornet-Trumpet                 | <input type="checkbox"/> Guitar             |
| <input type="checkbox"/> Advanced Cornet                | <input type="checkbox"/> Mandolin           |
| <input type="checkbox"/> Advanced Comp.                 | <input type="checkbox"/> Clarinet           |
| <input type="checkbox"/> Voice                          | <input type="checkbox"/> Saxophone          |
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MARK HOPKINS HOTEL, San Francisco—Carmen Cavallaro

MEADOWBROOK, Cedar Grove, N. J.—Tony Pastor; Nov. 9, Tommy Tucker

NEW YORKER HOTEL, New York—Johnny Long

PALLADIUM, Hollywood, Cal.—Stan Kenton

PENNSYLVANIA HOTEL, New York—Frankie Carle

ROSELAND, New York—Jerry Wald; Nov. 5, Randy Brooks

SAVOY, New York—Buddy Johnson; Nov. 15, Luis Russell

SHERMAN HOTEL, Chicago—Louis Prima

STEVENSON HOTEL, Chicago—Clyde McCoy

TRIANON, Southgate, Cal.—Al Donahue; Nov. 6, Lionel Hampton

ZANZIBAR, New York—Duke Ellington

Oliver, E. (Palmer House) Chicago, Clang. 11/14, h

Olsen, G. (Casino) Quincy, Ill., 11/6-11, nc

Pastor, T. (Meadowbrook) Cedar Grove, N. J., Clang. 11/8, nc

Petti, E. (Bismarck) Chicago, h

Phillips, T. (Lakeview) Jackson, Tenn., 11/2-8, b

Prima, L. (Sherman) Chicago, h

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## Veteran Chirps

Philadelphia—Rosalind Patton is back with the Elliot Lawrence band after receiving her discharge from the service. Cate Rosalind once sang with young Lawrence's dance band in school, now follows him to the WCAU-CBS mike for their popular broadcasts which have been the talk of musicians. Many call the Lawrence crew the best of the new bands.

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## Mary Lou's Opening At Uptown A Big One

New York—Mary Lou Williams recently returned to Cafe Society Uptown for an indefinite engagement. Opening night for her did not lack any triumph, for which she is so well-deserving. Mary Lou, who is readying a concert for late December at Town Hall, featuring her own originals based on the Signs of the Zodiac, is a shining star in a comparatively dull show at Uptown's Cafe Society.

Edmond Hall and his orchestra remain at spot, alternating with the LeRoy Tibbs trio, which replaced the Gene Fields trio.

## Eddie Miller Tours

Los Angeles—New Eddie Miller band, at close of engagement at Trianon, headed out for one-night tour of coast, will do a theater date at San Francisco's Golden Gate starting Nov. 14. New featured member of the band is Nate Kazebler, ex-Goodman trumpeter.

## Yup, No Rooms!



New York—When Art Brown, swing organist moved into New York to start an early morning program on WHN he set up his tent right in the studio. Art's nobody's fool, having spent 10 years in much-house-shortaged Washington, D. C.

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**MUSICIANS, ARRANGERS, VOCALISTS** WANTED: for top territory band. State all in first letter. Don Strickland Orchestra, 506 W. 10th St., Mankato, Minn.

**MUSICIANS WANTED**—Established old-time mixed dance band needs piano, also good clarinet doubling tenor. Top salary. Give present and permanent address. Others write. Herb Molter, 136 Summit Ave., Waterloo, Iowa.

**WANTED MUSICIANS**—4-F or age seventeen, salaries forty to seventy per week depending on ability, experience, etc. State all in first letter. Don Strickland Orchestra, 506 W. 10th St., Mankato, Minn.

**MUSICIANS WANTED**—for territory band. Steady work. Good salaries. Home almost every night. Write Vern Wellington—916 Lansing, Austin, Minnesota.

**SECOND TRUMPET—SECOND TROMBONE**—for 6 brass. Well organized dance band. Wire, write—Box 2214, Waterloo, Iowa.

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- Nov. 2—Harry Babbitt, Trevor Bacon
- Nov. 4—Joe Sullivan
- Nov. 5—George (The Fox) Williams
- Nov. 6—Joe Bushkin, Dick Cathcart, Ray Coniff
- Nov. 9—Muggsy Spanier
- Nov. 10—Billy May
- Nov. 11—Shorty Solomonson
- Nov. 12—Buck Clayton
- Nov. 13—Ted Donnelly, Phil Washburn
- Nov. 14—Martha Tilton, Ray Kellogg

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## DOWN BEAT





## These People Figured In Recent News Of The Music World



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- (1) Atop the Hollywood studios, maestro Gordon Jenkins, Helen Forrest and Dick Haymes look over their right shoulder to discover Hollywood's golden hills and, of course, the ever ready cameraman while "taking five" from rehearsal.
- (2) Spike Jones closes in on Chloë (the old hat) in downtown L. A. If Chloë shows the whites of her eyes over that manhole and discovers pappy Jones aka night shirt the police won't be responsible for the homicidal result.
- (3) Toddler Judy Ann, daughter of singer Joan Edwards, gives her OK to her mother's singing partner on the Hit Parade airer.
- (4) The Andrews Sisters have received the GI's highest award, "honorary privates first class." Sgt. Johnny Desmond, himself an overseas singing idol of the troops, presents the honors.
- (5) Eddile Heywood's fine recording of Cole Porter's "Begin the Beguine" has a visit from the song writer to "Wibbly" Bopp's "where's Ed?"

- (6) At the recent "Music for the Wounded" benefit show at the Hollywood Bowl, the powers that be overlooked Opie Cates, music director and clarinet specialist of the Judy Canova show. Opie, was further disturbed when his youngsters asked their mother: "Why can't daddy play the Bowl?" Opie, a man of action, took the family to the amphitheatre. If the critics would have been on hand they would have agreed that the audience, although not the largest, was the most enthusiastic the Bowl ever held.
- (7) "G. I. Jo" Stafford is a busy gal with her three times nightly at the La Martinique and the Ford show, but not too busy to give some of the boys a big welcome with songs and stuff when they disembarked from the troopship Queen Mary.
- (8) Chuck Foster illustrates a new waltz hold to Mary Jane Lawson, Hotel New Yorker ice ballerina while Foster's boys play on giving the impression "We've seen this routine before."

# DOWN-BEAT

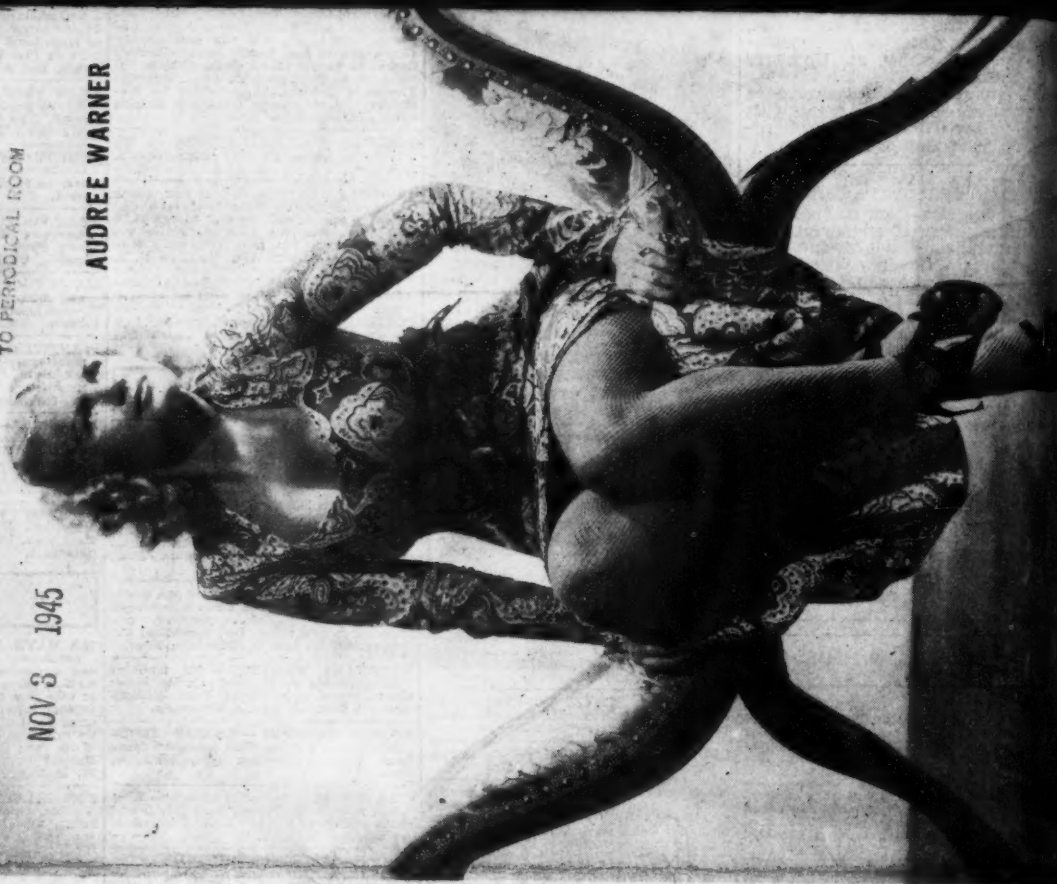
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himself an overseas singing idol of the troops, presents the honors.

(5) Eddie Heywood's fine recording of Cole Porter's *Begin the Beguine* brings a visit from the song writer to Billy King's album edition to *Begin the Beguine*.

Queen Mary.

(8) Chuck Foster illustrates a new waltz hold to Mary Jane Lawson, Hotel New Yorker ice ballerina while Foster's *Waltz* play on giving the impression "We've seen this routine before."